

THAMES TELEVISION,
Broom Road,
Teddington,
MIDDLESEX.

977 3252

C A M E R A S C R I P T

Prod. No. 35001

STUDIO DATES:
2nd and 3rd Nov. '71
Studio 2 - Teddington

CALLAN (1)

"CALL ME SIR!"
by
BILL CRAIG

VTR/THS/5019

R.T. 51.00
+
2 comm. breaks

Series created by
JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
STAN WOODWARD

Produced by
REGINALD COLLIN

Directed by
MIKE VARDY

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"CALLAN" (1)

"CALL ME SIR!"

Prod. No. 35001

VTR/TRS/5019

EXTRAS: AGENT: ROBERTA KANAL 994 3218

FOR THE HOTEL: For 2nd and 3rd November

RECEPTIONIST: CY TOWN 602 1873

2 MALE GUESTS: TERENCE CONVOLEY 994 3218
MICHAEL TRAVERS 985 9857

2 FEMALE GUESTS: JOYCE WINDSOR 904 2416
AUDREY SEARLE 866 8484

5 TRAMPS: LESLIE BRYANT 837 2397
MORT HALL 727 5943
KEN LACEY 890 6465
ROY KEAN 607 0115
GARY DEAN 769 2673

2 AGENTS: MICHAEL BUCK 385 4530
(for Sc. 35) ROY LANSFORD 800 8816

For 3rd November only

5 TRAMPS: AL FULLER 348 3712
COLIN THOMAS 902 6427
EDWARD WESTON 994 3218
FRANCIS BATSONI 902 0321
IVOR OWEN 508 2369

THE CALLS FOR THE ABOVE ARE: 1000 on 2nd November and
0930 on 3rd November

CREW: Production Assistant Mary Morgan
Floor Manager John Wayne
Stage Manager Shirley Cleghorn
Costume Supervisor Jill Silverside
Makeup Supervisor Launa Bradish
Technical Supergisor Del Randall
Lighting Louis Bottone
Cameras Albert Almond
Sound Mike Pontin
Grams Brian Hibbert
Vision Mixer
Racks
Callboy

SCHEDULE:

TUESDAY 2nd November '71

Camera Rehearsal	1000 - 1330
LUNCH	1330 - 1430
Camera Rehearsal	1430 - 1930
Tech. Ops. Supper Break ..	1930 - 2030

WEDNESDAY 3rd November '71

Line Up/Make Up	0930 - 1030
Dress Rehearsal	1030 - 1330
LUNCH	1330 - 1430
Line Up/Makeup	1430 - 1515
V.T.R.	1515 - 1915
Tech. clear	1915 - 1930
Tech. Ops. Supper Break ..	1930 - 2030

TECHNICAL REQUIREMENTS:

4 ped. + low angle dolly for Cam. 4
Usual monitors + monitors for Hunter's Office
3 booms
1 fishpole
2 slung mics.
Practical telephones as discussed
2 V.T.R. m/c's.
Telecine slide/Caption scanner
NO FILM

PRACTICAL REQUIREMENTS:

PRACTICAL WATER TAP
RAIN ON WINDOWS

CAST:

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Hunter	WILLIAM SQUIRE
Cross	PATRICK MOWER
Flo Thornton	SARAH LAWSON
Bishop	GEOFFREY CHATER
Stafford	PAUL WILLIAMSON
Trowbridge	GLYN EDWARDS
Hunter's Secretary	LISA LANGDON
The Tramp	ALAN DOWNER
Barnet	ALAN PETERS

CALLAN (1) CALL ME SIR!STUDIO 2. TUES. 2nd/WED. 3rd November '71. DIR. MIKE VARDYSCENE BREAKDOWN

Scene No./Set	Time	Characters	Cams.	Sound	Shots	Pages
1. EXT. COUNTRY HSE.	DAY	FILM	-	-	-	1
2. INT. SECURITY HSE.	DAY	CALLAN	3A	A.1	1	1
PICK UP SHOT		STOP TAPE				
3. EXT. COUNTRY RD.	DAY	FILM		-	-	1 - 4
4. INT. OFFICIAL CAR						
5. EXT. COUNTRY RD.						
6. INT. OFFICIAL CAR						
		STOP TAPE				
7. INT. SECURITY HSE.	DAY	CALLAN BISHOP	2A /B/C 4A 3B	A.1	2-31	4-10
		STOP TAPE				
8. EXT. MEWS	DAY	FILM				
		STOP TAPE				
9. INT. MEWS FLAT	DAY	FLO LONELY	1A 2D 3C/D	A.2	32-50	10-15
		STOP TAPE				
10. INT. RECEPTION	DAY	STAFFORD CALLAN BISHOP Hotel extras	1B/C 2E 3E	C.1 F/P	51-55	15 - 15A
		TAPE STOP				
11. INT. HOTEL LOUNGE	DAY	CALLAN HUNTER	3D 4B	SLUNG A.3	56-57	15A
		STOP TAPE				
12. EXT. TOTTER'S YARD	DAY	FILM				16-17
		STOP TAPE				
13. INT. HOTEL. BEDROOM	DAY	CALLAN HUNTER	1D 2F	C.2	58-59	18
		STOP TAPE				

Scene	13./Set	Time	Characters	Cams.	Sound	Shots	Pages
14.	INT. HOTEL LOUNGE	DAY	CALLAN HUNTER BISHOP	3F/G 4C 2G/H 1E	B.1 A.3	60-99	18-25
<u>TELECINE SLIDE:</u>							
END OF ACT ONE							
15.	EXT. TOTTER'S YARD	DAY	FILM				26-30
STOP TAPE							
16.	INT. HUNTER'S OFFICE	DAY	BISHOP HUNTER	1F	C.3	100	30
17.	INT. MEWS FLAT	DAY	FLO CALLAN	3H 2J 3J 4D	B.2 A.4	101-109	30-35
STOP TAPE							
18.	EXT. MEWS.	DAY	FILM				35-36
STOP TAPE							
19.	INT. HUNTER'S OFFICE	DAY	LIZ(V/O) HUNTER CALLAN BISHOP	1G 2K 4E 3K	C.3 B.3	110-141	36-42
STOP TAPE							
20.	INT. HUNTER'S OUT. OFF.	NIGHT	LIZ HUNTER (V/O)	2L	F/P	142	43
21.	INT. HUNTER'S OFFICE	NIGHT	HUNTER CALLAN	1G/F 3L	C.3	143-155	43-45
STOP TAPE							
22.	INT. HUNTER'S OFFICE	DAY	LIZ	1G	C.3	156	46
23.	INT. HUNTER'S OUT. OFF.	DAY	LIZ CROSS	2L 3M	F/P	157-158	46-47
STOP TAPE							
24.	EXT. MEWS.	DAY	FILM				
STOP TAPE							
25.	INT. HUNTER'S OFFICE	DAY	CALLAN LIZ	1G 3L 4F	C.3	159-165	48-49
STOP TAPE							

Scene	Set	Time	Characters	Cams.	Sound	Shots	Pages
26.	INT. HUNTER'S OFFICE	DAY	CROSS CALLAN	1G 4E	C.3	166-175	49-51
27.	INT. HUNTER'S OUT. OFF.	DAY	CROSS LIZ	2L	F/P	176	51
28.	INT. HUNTER'S OFFICE	DAY	CALLAN LIZ(V/O)	1G 4E	C.3	177-178	51-52
29.	INT. HUNTER'S OUT. OFF	DAY	LIZ	3M	F/P	179	52
TAPE STOP							
30.	INT. HOTEL. LOUNGE	NIGHT	HUNTER CALLAN	2G 3M 1D	A.3	181-186	52-54
STOP TAPE							
31.	INT. MEWS FLAT	NIGHT	FLO	4G	A.5	187	54
32.	INT. HOTEL. LOUNGE	NIGHT	CALLAN	2G	B.1	188	55-56
33.	+ BEDROOM				C.4		
STOP TAPE							
34.	INT. DOSS HOUSE <u>TELECINE SLIDE:</u>	NIGHT	CALLAN LONELY EXTRAS	4H/J 3P/Q 2M	B.4	189-220	55-60
END OF ACT TWO							
35.	INT. HUNTER'S OFFICE	DAY	CALLAN CROSS 2 AGENTS	2N 4F 1G 3L	C.3	221-224	61
36.	INT. HOTEL. LOUNGE.	DAY	LONELY	4K	A.2 B.5	225	61-62
STOP TAPE							
37.	INT. HUNTER'S OFFICE	DAY	LIZ CALLAN	2P 1G 3L 4F	C.3	226-234	62-63
STOP TAPE							
38.	INT. DOSS HOUSE	NIGHT	CROSS EXTRA	3R 4H	F/P	235-236	63
STOP TAPE							

Sec	Loc./Set	Time	Characters	Cams.	Sound	Shots	Pages
39.	INT. HOTEL. LOUNGE.	NIGHT	LONELY CALLAN LIZ CROSS HUNTER	2H/G/Q/R 3F 4L/C/B	A.3 B.1	237-274	64-71
40.	INT. HOTEL. BEDROOM	NIGHT	LONELY LIZ	1D	C.2	275	71
41.	INT. HOTEL. LOUNGE	NIGHT	CROSS CALLAN HUNTER	2Q 4C	A.3 B.1	276-278	71-72
42.	INT. HOTEL. BEDROOM	NIGHT	LONELY LIZ	1D	A.3 B.1	279	72-73
43.	INT. HOTEL. LOUNGE	NIGHT	CALLAN HUNTER CROSS LIZ	4C 2Q 3F 3F	A.3 B.1	280-291	73-74
44.	INT. HOTEL. BEDROOM	NIGHT	CALLAN CROSS LIZ	1D	C.2	292	74
45.	INT. HOTEL. LOUNGE	NIGHT	CALLAN HUNTER LIZ	2Q 4L 3F	A.3	293-296	74-75
46.	INT. HOTEL. BEDROOM	NIGHT	CALLAN LIZ	1H	C.2	296	75
STOP TAPE							
47.	INT. DOSS HOUSE	NIGHT	LONELY TRAMP	4J	B.4	297	75-76
STOP TAPE							
48.	EXT. STREET PHONE	NIGHT	FILM				
STOP TAPE							
49.	INT. DOSS HOUSE	NIGHT	LONELY CROSS	4J	B.4	298	76
STOP TAPE							
50.	INT. HOTEL. LOUNGE	NIGHT	CALLAN	1J	B.1	299	77
51.	INT. NEWS FLAT	NIGHT	FLO	4M	A.5	300	77

Scene	/Set	Time	Characters	Cams.	Sound	Shots	Pages
52.	INT. HOTEL. LOUNGE	NIGHT	CALLAN	1J	B.1	301	77
53.	INT. MEWS FLAT	NIGHT	FLO TRAMP	3S 4M 2S	A.5	302-304	77-78
STOP TAPE							
54.	INT. HOTEL. BEDROOM.	NIGHT	CALLAN LIZ	1H	C.4	305	78
55.	INT. HOTEL. LOUNGE	NIGHT	LIZ	3N	B.1	306	78
56.	INT. HUNTER'S OUT. OFF.	NIGHT	CROSS	2T	F/P	307	78-79
57.	INT. HOTEL SUITE. LOUNGE	NIGHT	LIZ	3N	B.1	308	79
58.	INT. HOTEL. BEDROOM	NIGHT	LIZ	1D 3N	C.4	309-310	79
STOP TAPE							
59.	INT. NEWS FLAT	NIGHT	FLO TRAMP	3S 4M 2S	A.2	311-316	79-80
60.	EXT. MEWS.	NIGHT	FILM				80-83
STOP TAPE							
61.	INT. MEWS FLAT	NIGHT	TRAMP CROSS	2S	A.2	317	83
STOP TAPE							
62.	INT. CAR	NIGHT	FILM				83
STOP TAPE							
63.	INT. MEWS FLAT	NIGHT	TRAMP CROSS STAFFORD.	4N 3J	A.2	318-319	83-84
STOP TAPE							
CUTAWAY SHOT		NIGHT	TRAMP	3J		320	84
64.	INT. CAR	NIGHT	FILM				84-85
STOP TAPE							

CAPTIONS:

/R.B. ALL FILM TO BE RECORDED AT LATER DATE/

F/U TELECINE

S.O.F.

35 mm SYMBOL AND OPENING TITLES

SUPER SCANNER

Caption: CALL ME SIR!

(Fade)

SUPER SCANNER

Caption: BY BILL CRAIG

SC. 1. EXT. COUNTRY HSE. DAY. FILM.

F/U T'C

16mm D/H colour

FX.

Country
atmos.
Wind &
light rain
(DUB)

NOTICE: DEPARTMENT OF THE

ENVIRONMENT. TRESPASSERS

WILL BE PROSECUTED.

ZOOM TO HOUSE.

SC. 2. INT. SECURITY HSE. DAY.

BOOM A.1

1. 3A
CU Callan

FX.
Rain close
A/B

/NOTE: RAIN ON WINDOWS/

CALLAN IS LOOKING OUT OF THE
WINDOW.

STOP TAPE:

1A. 3A
CU Callan

BOOM A.1

CALLAN: And there's a friend I
want to see.

STOP TAPE:

SC. 3. EXT. COUNTRY RD. DAY. FILM.

F/U T'C

16 mm D/H colour

FX.
A/B
(DUB)

L.S. HOUSE: WHIP PAN TO:-

Camp 2 next shot 2

- 2 -

SC.4. INT. OFFICAL CAR. DAY. FILM.

BISHOP: Be a good chap, Stafford,
and close that window, I'm being
attacked by spores.

STAFFORD: Hay fever, sir?

BISHOP: One can't help feeling
that a county like Sussex should be
air conditioned.

STAFFORD: Not far now, sir. Less
than half a mile.

BISHOP: Then perhaps we could
travel it with the window closed.

STAFFORD: Is that an order, Mr.
Bishop?

BISHOP: Aren't you being just a
trifle formalistic about a simple
request?

STAFFORD: No, sir. A closed window wouldn't stop a bullet coming in. But a shattered pane would slow me down if I tried to return the fire.

BISHOP: Oh, very well. Though I doubt if anyone would try a shot on the outward journey.

SC. 5. EXT. COUNTRY ROAD. DAY. FILM.

THE OFFICIAL CAR IS TRAVELLING ALONG.
A SCRUFFY TRAMP WANDERS INTO THE ROAD
IN FRONT OF THE CAR.
THE CAR BRAKES TO A SCREECHING HALT.

FX.
Light
skid
(DUB)

SC.6. INT. OFFICIAL CAR. FILM. DAY.

THE TRAMP LOOKS WITH NO
PARTICULAR INTEREST. HE PASSES ON
TO THE OTHER SIDE OF THE ROAD.

STAFFORD: Drive on, Barnet.

BISHOP: Hmm...Deplorable, of course, in the Welfare State. But one can't help envying these chaps. No cares, no responsibilities. Just the open road by day and the stars by night. Sleeping in the hay - (SNEEZES)

SC.7. INT. SECURITY HOUSE. LOUNGE.DAY.

2. 2A (under 4's cable)
CU Callan

/NOTE: RAIN ON WINDOWS/

3. 4A
W 2-shot Bishop/Callan

/2 to B/

Let Bishop X frame
and out R.

CALLAN: Bless you.

BISHOP: Thank you. What was I saying?

CALLAN: How good it was to have me back and how I'd been missed and how unfortunate the whole thing was... Are you on your own, sir? I was expecting Hunter.

4. 3B (as Bishop leaves 4's fr.)
MWS Bishop R./Callan L.
Paper tissues fg.
As Bishop picks them
up - ped up to 2-shot
Bishop R./Callan L

BISHOP: A busy man, Callan./ I imagine he'd have sent his apologies if the thought had occurred to him.

BOOM A.1
IX.
Rain/
Light
distant
wind
(DUB)

CALLAN: Yes - well - he might have found a spare couple of hours to come down for a chat. I mean, we haven't seen too much of each other during the past eight months -

BISHOP: Hardly his fault, Callan.

CALLAN: And hardly mine, sir. I wasn't in that Russian prison as a matter of personal choice -

BISHOP: Yes, indeed. Very unpleasant I'm sure. / It's been a bad year for all of us one way or another. The pollen count's been dreadful. /

5. 2B (as he turns)
MS Bishop R.

2 to C FAST

6. 3B
o/s 2-shot Bishop R./
Callan L. Crab R. as
Callan comes D/S and
hold o/s 2-shot

CALLAN: Sir - I made a formal request to speak to Hunter. Two weeks ago. I want to talk to him.

BISHOP: Talk to me instead.

7. 2C
MS Bishop R.
CALLAN: With respect - I know
Hunter. I don't know very much
about you /except that your name's
Bishop and you're a senior man.

BISHOP: Senior to Hunter. What
shall we talk about?

CALLAN: Me. The future.

8. 3B
MCU Callan
BISHOP: Your future? /

9. 2C
a/b
Pan him R and down as
he sits
CALLAN: I want out. /

BISHOP: Why not? Your de-briefing's
over. The doctor's pronounced you fit,
the psychiatrist seems reasonably
unhappy. You will be returning to
London with me today.

10. 4A
MCU Callan
Pan L. and down as
he sits
CALLAN: I meant out of the Section.

BISHOP: Ah...Retire? Aren't you...
rather young for that sort of thing?

11. 2C CALLAN: I'm a thousand years old.
MCU Bishop R./Callan's
body L.

BISHOP: And how would you propose

12. 3B to support yourself in your retirement?
C o/s 2-shot
Callan L./Bishop R.

13. 2C CALLAN: I could get a job.
A/B

BISHOP: Hmm - your qualifications
would cause some raised eyebrows

14. 3B at the Appointments Bureau.
A/B

CALLAN: Or I could start a small
business.

15. 2C
A/B

BISHOP: That would require capital.
You surely wouldn't expect a golden
handshake. I doubt if we could manage
a gold watch.

16. 3B
MCU Callan

CALLAN: I'm entitled to something.

17. 2C BISHOP: Indeed. / You do have a
MCU Bishop
Civil Service classification, of
course. In the case of premature
retirement we might be able to
manage a half-pension or something

18. 3B BISHOP: (CONTD) of the sort./
CU Callan
But, with your grading and length
of service, it would hardly keep
you in affluence.

19. 2C CALLAN: Thanks./
CU Bishop

BISHOP: We try to do our best
20. 3B for our people./
A/B

CALLAN: You must've had your
work cut out with the Group Insurance
21. 2C Scheme./
A/B

BISHOP: Callan, sarcasm is out
of place. You haven't been treated
badly. Your full salary has been
22. 3B paid during your - um - absence./
A/B

CALLAN: You make it sound as
23. 2C though I'd - /
A/B

BISHOP: Been in jail? Quite so.
I should also observe that during
the period in question, your

BISHOP: (CONTD) operational
supplement was not deducted -
although, strictly speaking, you
were non-operational. /

24. 3B
C o/s 2-shot Callan L./
Bishop R.

CALLAN: Well, you see, there were
these guards....

25. 2C
CU Bishop

BISHOP: Put all thoughts of
retirement form your head, Callan. /

26. 3B
A/B

It simply isn't on. You're a marked
man. / No, my dear chap, you'll just
have to stay with the service.

27. 2C
MCU Bishop

CALLAN: Alright but not in field
work. I mean, there's Cipher or
Intelligence Analysis. I could
do a bit of good there....I don't
mind what I do....so long as it's
nine-to-five and I don't get killed. /

28. 3B
A/B

BISHOP: Extraordinary. Is it
modesty or simply a lack of self-
confidence...? /

CALLAN: What?

29. 2C BISHOP: Never mind../Time
MS Bishop. Pan up as he rises and take him U/S to table to go. I expect you're quite looking forward to getting back to
30. 3B London. /
MS Callan
Pan him up and L. into MWS at window
CALLAN: Yes....yes, I am. I mean, it's all very pleasant this. But I'm a city boy. The countryside's just the bits in between. /And there's a friend I want to see.
31. 4A
CU Callan's head L./ Reflection R.

STOP TAPE:

TELECINE:

16 mm D/H colour

SC. 8. EXT. MEWS. FILM. DAY

S.O.F.

FX.
Town atmos.
(DUB)

A SECLUDED AND WELL-MAINTAINED MEWS WITH THE USUAL BLJOU COTTAGES.

A SMALL OPEN TOTTER'S TRUCK AND CAR ARE PARKED. THE LETTERING ON THE SIDE OF THE TRUCK ANNOUNCES IT TO BE THE PROPERTY OF "F. TROWBRIDGE. GENERAL DEALER." THE LOAD CONSISTS ESSENTIALLY OF TWO COPPER BOILERS AND AN OLD GAS STOVE.

P.O.V.: ACROSS THE SHOULDER OF
AN UNIDENTIFIED WATCHER IN CAR.

FX.
Music
(dist.
radio)
(DUE)

STOP TAPE:

SC.9. INT. MIMS FLAT. DAY.

(Music up)

32. 2D
L/A MS Lonely

BOOM A.2

33. 1A
L/A MS Flo. L/Easel R.

FLO: Could you contrive to look
a little less noble, please? /

34. 2D
A/B.

LONELY: Eh? Oh, sorry Miss.

I was just keeping an eye on the

35. 3C
L/A MWS easel L./Lonely C/
Flo R.

Vaa./ That hotter?

FLO: Not much, but it'll do. I
want you to look natural, Lonely -
not as though you were about to
deliver the Gettysburg address.

36. 1A
MS Flo

Relax/- just be your normal,

37. 2D
MCU Lonely

smelly self./

LONELY: Yes - well, I can't help
that, can I? It's what they call
a medical condition. Excessive
glandular activity brought on
by nervous tensions. At least
that's what he told me. /

38. 1A
MCU Flo

39. 3C FLO: Your best friend? /
A/B

LONELY: Mr. Callan? Oh no, it
was this doctor I went to.

Tighten slowly to
lose Flo. Hold
Portrait L./
Lonely R.

FLO: I was making a joke, Lonely.

LONELY: Oh, I see. No, Mr. Callan
would never say a thing like that.
He's more - well - direct.

FLO: Have you seen him again?

LONELY: Not since the last time.

FLO: That's logical.

LONELY: Fair turned me up, it
did. He was just standing there
looking down at his grave. Didn't
say a word...I thought he was a
ghost at first /

40. 1A
A/B

FLO: And you haven't touched a
drop since. /

41. 2D
ICU Lonely

LONELY: I swear to Gawd I was as
sober as the headstone. Oh, it was
him all right and no ghost either.
Mr. Callan's around somewhere.
Trouble is I can't think of where

42. 1A (after he turns his head) to look. /
L/A MS Flo L./easel R.
Pan her L. to head of sofa

43. 3D FLO: Why don't you go to the police? / Music off
MCU Lonely. (visual)
Hold as he turns his
head.

LONELY: Can hardly do that. I
mean, it's not as I was a next of
kin or anything. /

44. 1A
L/A MS Flo

FLO: Is that the only reason?

LONELY: Yes. Why?

FLO: I noticed a fine film of
perspiration forming when I used
the word police. /

45. 3D
MCU Lonely

LONELY: No - nothing of the
sort. It's just that - well - I'm
still new to this male model lark. /

46. 1A
A/B Pan her R. and
then onto o/r 2-shot
with Lonely as she
comes fg. and sits

FLO: For Heaven's sake, you
can hardly develop a nervous tension
sitting still at 50p an hour. Here
try that.

LONELY: Oh no, miss, I quite enjoy
it - although I don't tell my mates..

47. 3D
MCU Lonely
Tighten slowly to CU

CHEERS / Here, I did get the wind
up first time, though.

FLO: Why?

LONELY: Well, I thought - I mean,
it just came to me sudden like
that when you said you wanted me

48. 1A
CU Flo

to pose you might have meant - well - /

49. 3D
CU Lonely

FLO: Well what? /

LONELY: Well, you know ...Take my
clothes off. /

50. 1A
L/A MC 2-shot. Lonely L/
Flo R. Let Flo rise out
of shot. Hold Lonely.
Pan up and L. with him
to 2-shot with Flo at
window. Flo R. Lonely L.
Tighten as they settle
to C 2-shot

FLO: Yugh! What a gruesome
thought.

FLO: There is someone down at
your truck.

LONELY: Where?

FLO: Look, there - he's getting
into that car.

LONELY: Here - I know that
geyser.

STOP TAPES:

SC.10. INT. RECEPTION. DAY.

51. 1E
CS glass doors. See
Stafford open one
and look thro'

BOOM C-1
F/POLE
FX.
Light
traffic

52. 2E
L/4 WS X Receptionist.
See Callan and Bishop
and Stafford enter.
Pan L. with Bishop to
lift.

53. 1C (as Callan enters shot)
C o/s 2-shot Bishop L/
Callan R.

CALLAN: Full security. Is this
where Hunter lives? /

54. 3E
C o/s 2-shot Bishop L/
Callan R.

On Cam. 3, shot 54

- 15A -

BOOM C.1

BISPOP: No. This is where Callan
lives.

55. 1C
CU Callan

STOP TAPE:

SCENE 11. INT. HOTEL SUITE. LOUNGE. DAY.

56. AB
L/A W.S. set. Pan L.
to include door.
See it open and Callan
appear.

SLUNG

THERE IS A BANG: CALLAN DUCKS.

57. 3D
MCU bottle L./Callan R.
Ped. up to MCU Hunter L.

HUNTER: Welcome home, Callan.

BOOM A.3

STOP TAPE:

CAM. 4 TO PEDESTAL

- 15A -

SC.12. EXT. TOTTER'S YARD. FILM. DAY.

TELECINE

S.O.F.

16 mm D/H colour

TROWBRIDGE: Do you know what time it is? Do you know how long it's took you to collect two copper boilers and an old gas cooker? A hour and a half - that's what it's took you.

LONELY: All right, Mr. Trowbridge, don't go on about it. Give us a hand to unload.

TROWBRIDGE: Been up to see your fancy piece again, haven't you? Gord knows what the declining standards of decency are coming to -

LONELY: Here, steady your end - I've ricked my back.

TROWBRIDGE: And I can guess how you ricked it, you dirty little torag. Disgusting what some women'll take a fancy to. Married, is she? Old man in the nick is he? Keeping his place warm, are you?

Cam. 2 next, shot 58

TROWBRIDGE: Not during working hours. Not even if she is the wife of some mate. He'll get out sooner or later and Gord help you then, Lonely.

LONELY: Ballcocks.

TROWBRIDGE: What?

LONELY: Picked up half a dozen copper ballcocks. I'll fetch them.

TROWBRIDGE: Disgusting...Disgusting...
Lucky little swine. Come to a sticky end - I said you'll come to a sticky end!

EXPLOSION.

FX.
Explosion
(DUB)

TROWBRIDGE: Blimey!!

STOP TAPE:

SCENE 13. INT. HOTEL SUITE. BEDROOM. DAY.

58. 1D BOOM C.2

NWS X room.

See door open and Callan and Hunter enter. Let Callan come fg. and hold 2-shot. Hunter R./ Callan L.

CALLAN: Nice...very nice. Do the fixtures and fittings include a permanent guard..?

HUNTER: Twenty four hours.

Someone from the Section will be on duty downstairs. You won't leave the premises unescorted. We've used this place for years, Callan. The management understand our requirements.

Let Callan out L.fr.
Hold Hunter

59. 2F

L/A 2-shot. Hunter R./ Callan L. Let Callan X frame and as Hunter moves curtain
ZOOM TO SWITCH

CALLAN: Not overlooked...But that's a bit dodgy. Could get in from that no bother - I take it back - bullet proof?

FX.
Alarm
(DUB)

HUNTER: Yes. If you find an overwhelming need for fresh air, there's a switch for the bell.

STOP TAPE:

SC.14. INT. HOTEL SUITE. LOUNGE. DAY.

60. 3F BOOM B.1

MLS Hunter and Callan enter frame Bedroom. Let Hunter exit R and pan Callan into M 2-shot with Bishop R. Callan L. Hold E/A 3-shot as Bishop goes U/S to chair and sits Hunter C/Bishop R/ Callan L.

CALLAN: Well, you've done me proud. Now - what's it all about?

Cam. 4 next, shot 61

BISHOP: It's too silly for words,
really...

CALLAN: Tell me an I'll laugh.

BISHOP: We've been studying the
transcript of your debriefing sessions.

CALLAN: It's all there. I didn't
keep anything back.

BISHOP: I'm sure you didn't. You
were equally candid with your Russian
interrogators, it would seem.

Pan R with Callan
to sofa

2 to G

CALLAN: They'd have got the answers
sooner or later, one way or another.
I wasn't trying to establish any
endurance records -

HUNTER: No one's criticising you,
Callan.

CALLAN: They only got what I knew
they already had. Nothing was given
away for free.

BOOM A.2

HUNTER: We can't be sure of that.

61. 4C
H/A MCU Hunter

CALLAN: I know what I told them - /

3 to G

HUNTER: Come, come - we're both
aware that a scopolamine injection
does wonders for the inhibitions. /

62. 2G
L/A o/s 2-shot Callan R./
Hunter L.
Pan down as Callan sits

CALLAN: The dosage wasn't that
heavy. If they'd really got to
work, I'd have brains like scrambled
eggs.

63. 4C
MCU Hunter

HUNTER: Yes, this is the big
drawback with drugs. / They're
unreliable, they have a different
effect on different personalities.
Fact and fantasy can become confused.
Still, if your recollection of the
conscious interrogations is

64. 2G
MCU Callan

accurate - /

CALLAN: Accurate? You've had me
tape recorder four hours a day for

65. 3G
MCU Bishop

six weeks - /

66. 1E BISHOP: Callan, there is a sudden
C o/s 2-shot Callan R./ change in the nature of their
Bishop L. questions. Didn't you notice./

CALLAN: I noticed they started
wanting answers I didn't have.

67. 4C BISHOP: Couldn't have./ It was
MCU Bishop high-echelon stuff. Well out of your
class. Intelligence Analysis have come
up with a rather amusing theory./

68. 1E CALLAN: And what is that, sir? /
MCU Callan A/B

69. 4C BISHOP: The K.G.B. have wildly
A/B over-estimated your importance. I mean
no offence. /

70. 1E CALLAN: Thank you. /
A/B 2-shot. Pan up and R.
as Bishop rises and ease
to L/A 2-shot with
Callan R. as he goes to
mantlepiece.

BISHOP: They also had their own
internal reasons for wanting their
own man back. They seemed confident
that they had something of equal value
on offer - though, frankly, Callan,
we were short-changed in the transaction.

BISHOP: (CONTD) Their confidence was, however, mixed with an obvious regret at parting with you.

72. 4C CALLAN: It's nice to feel wanted. /
CU Hunter

HUNTER: You think so? The current state of the game is that circumstances having forced them to yield up a dangerous and valuable pawn, they will now try to do something about it. /

73. 2G
CU Callan

74. 4C CALLAN: I'm a target? /
A/B

HUNTER: We have positive information that they've put someone in to kill you /

75. 2G
A/B

76. 3G Who, when, where, how....? /
L/A MCU Bishop. Pan
Bishop L.

BISHOP: So you see....You chose a particularly inopportune moment to discuss your future when it seems all too possible that you won't have one. /

77. 1E
MCU Callan

CALLAN: I do have a bodyguard downstairs and bullet proof windows upstairs. /

78. 4C
MCU Bishop. Pan down
as he sits

BISHOP: At the moment. But these items have to be justified in the overall order of things...Oh dear, it's so difficult to explain bureaucratic thinking. You simply don't rate them, Callan. Not in your present position. /

79. 2G
MS Callan. Pan up and
L. with him to
mantlepiece.

CALLAN: I'm beginning to wish

80. 4C
M H/A MCU Bishop

I'd stayed where I was. /

BISHOP: Frankly, your return has been something of an embarrassment to us. We didn't know what to do with you. I commented earlier on your modesty - or lack of self-confidence. /

81. 2H
L/A 2-shot Bishop L./
Callan R.

CALLAN: And I didn't know what you meant then.

BISHOP: You were suggesting various ways in which we could employ you in a non-operational role. / But you didn't suggest promotion to some higher executive position. /

82. 4C
M H/A CU Bishop

83. 2H
L/A CU Callan

84. 4C CALLAN: No, I didn't. I didn't
A/B because I wouldn't want it. It's
not my thing. /
85. 2H BISHOP: One would have inferred
A/B otherwise from the evidence. Indeed,
it seems the K.G.B. have. /
86. 4C CALLAN: What evidence. /
A/B
87. 1E BISHOP: Your interest in model
CU Callan. Pan R and soldiers for instance. / Note. -
ease as he moves I did say model not toy.
88. 3G CALLAN: All right, so I'm
MCU Bishop interested in model soldiers,
89. 2G military history, uniforms - that
CU Callan. Pan down as sort of thing. So? /
he sits
90. 3G CALLAN: Well, it's a bit like chess -
CU Bishop I mean, there are rules - /
91. 1E BISHOP: How often do you reverse
A/B the verdict of history? /
92. 4C CALLAN: You mean, how often do I
A/B win? Depends on who I'm playing.
I win as often as I lose. /

93. 1E BISHOP: Modesty? /
A/B

94. 4C CALLAN: I usually win. /
A/B

95. 1E BISHOP: I thought you might. /
A/B

CALLAN: What's that got to do
96. 3C with anything. /
CU Bishop. Pan up as
he rises.

BISHOP: You enjoy the vicarious
thrill of command. You make
correct command decisions. With
97. 2C model soldiers. /
CU Callan

98. 4C CALLAN: Well....? /
CU Hunter. Pan up as
he rises.

HUNTER: Well isn't it about time
99. 1E you started playing with real ones. /
L/A MS Callan
bishop's body L./
Hunter's body R.

Let Hunter and
Bishop walk out
and ZOOM to CU
Callan

BISHOP: Think about it.

AD LIB

T'C SLIDE SCANNER:
Slide: End of Part One

MUSIC
(DUB,

F/U T'C CAPTION SCANNER:
Slider Part Two

MUSIC
(DUB)

STOP TAPE:

SC. 15. EXT. TOTTER'S YARD. FILM. DAY:

T'C
16 mm D/H colour

S.O.F.

CALLAN: Somebody lose their no-claims
bonus?

TROWBRIDGE: I did. Happened right
here in the yard. Petrol tank blew
up.

CALLAN: Petrol tank....Well, you lot
would get automated.

TROWBRIDGE: What do you mean?

CALLAN: Ever hear of an exploding
horse?

STOP TAPE next

TROWBRIDGE: Still, could've been worse.
The driver wasn't inside.

CALLAN: The driver....Calls himself
Lonely?

TROWBRIDGE: 'Sright. Lazy, skiving,
lecherous little swine.

CALLAN: Sounds like the one I'm looking
for. Is he about?

TROWBRIDGE: Haven't seen him since he
left in the ambulance - and that was last
week.

CALLAN: Thought you said he wasn't
in the truck.

TROWBRIDGE: But he was close enough
to cop the blast, wasn't he? They
took him up to Paddington General.

CALLAN: Thanks. I'll take him some
grapes.

TROWBRIDGE: You'll have to eat them yourself. I went up to see how he was and he wasn't.

CALLAN: Wasn't what?

TROWBRIDGE: There. He'd discharged himself.

CALLAN: Did they say why?

TROWBRIDGE: No. They probably threatened him with a bed bath. Your name Callan?

CALLAN: Grimshaw, why?

TROWBRIDGE: Just wondered. He was always on about some geyser called Callan. Worked for a big metal merchants. I'd never heard of them. But he was always on about finding him.

CALLAN: I've been up to the room he rented and nobody's seen him for days. Any idea where he went when he wasn't working?

TROWBRIDGE: He was never working. Told you. Lazy, skiving, lecherous little toerag -

CALLAN: Yes, you told me - but there was a bit I didn't believe. Women....?

TROWBRIDGE: He used to go visiting a bird. Be in with her for hours sometimes. Young, nicaly turned-out bit of stuff she is, too. You'd never believe it-

CALLAN: Well no, I don't. He's no Midnight Cowboy.

TROWBRIDGE: He never let on, but I reckon she's the wife of some mate who's inside. I reckon he put the heavy mob on to Lonely... 'nuff said.

CALLAN: Big bang, was it?

STOP TAPE:

SC. 16. INT. HUNTER'S OFFICE. DAY.

100. 1F

CU bottle and glass.
Pan up to L/A M
2-shot Bishop L./
Hunter R. Zoom
slowly to C 2-shot

BOOM C.3

FX.
Distant
typing

BISHOP: Thank you....It does
sound as though you're having second
thoughts about Callan.

HUNTER: No, I'm simply repeating
the first ones. In my opinion he's
still the obvious choice.

BISHOP: Hmm....he's never done
anything quite like it before.

HUNTER: He's never done anything
remotely like it before.

BISHOP: It could make him.

HUNTER: Or break him.

BISHOP: No - we'd do that.

101. 3H

L/A MS Flo. As she
turns to her R Pan
L. and find Callan
L. Hold shot

SC. 17. INT. NEWS FLAT. DAY.

On Cam. 3, shot 101

- 31 -

BOOM B.2
FX.
Odd car
passing.
Kids
playing
(DUB)

FLO: Malodorous and calls himself
Lonely?

CALLAN: Yes, that's him. Seen
him about recently?

FLO: No, I haven't. Not for a week.
He works at the scrapyard, just two
streets away -

CALLAN: I've been there. They sent
me here.

FLO: Then I'm afraid I can't help
you, Mr.....?

CALLAN: Grimshaw. Ministry of
Social Security.

FLO: Oh dear - hot on the trail of
an unstamped card?

Cam. 2 next, shot 102

- 31 -

Hold 2-shot as Flo
goes U/S and then
X's frame.

As she joins
Callan tighten to
M 2-shot Flo L./
Callan R.

CALLAN: Oh no - no. Not my
department. I'm Welfare....I
shouldn't be discussing his business
but it's quite sad, really. It's
about his wife.

FLO: I didn't know he had one.

CALLAN: That's it. He doesn't.
Not now. Went to a better place last
month. Quite sudden, it was. And he
really ought to be told. For the kids'sake.
Neighbours can't look after them forever.

FLO: Oh, I am sorry.

CALLAN: I know he'd want to make
arrangements. He was - er - round
here quite a bit, I'm told.

FLO: Oh....maybe five or six times
in the past month.

CALLAN: Five or six...? My, you
must have a lot of junk.

FLO: He was posing for me.

102. 2J (as she moves D/S)
MWS. 2-shot Flo and
Callan. Easel L.
Hold shot as Flo
comes D/S and
reveals portrait.
Pan R. with Callan
as he comes D/S

CALLAN: Posing? /

FLO: I've been painting his
portrait. Lonely has quite
an interesting face - all peculiar
angles and unexpected bumps. Quite
grotty, really. And there's that
terrible sadness in the eyes.

103. 3J
o/s MWS Callan R./
Clo C./Portrait L.
As Flo goes to sofa
tighten to lose
Callan R. Hold
portrait L. and pan
down as Flo sits R.

CALLAN: Life has not been kind. Nor
has nature for that matter. / Must
say though, I never saw him as an
artist's model.

FLO: He didn't himself at first. I BOOM A.4
haven't been here very long myself.
When I took over the tenancy, I
decided to get rid of some old gas
fittings that were lying around. I
called in at the local scrap merchants....
As soon as I saw Lonely's face, I
thought, I must capture it in all its
squalid glory. That reminds me, I owe
him two pounds. /

104. 4D
L/A MS Callan. Hold as
he walks fwd.

CALLAN: You owe him....?

105. 3J FLO: 50 pence an hour/- his fee.
H/A MS Flo L./
Callan body R. I didn't have change last time he

106. 4D was here./
L/A MCU Callan

CALLAN: Er - if you owe him money,
I suppose there's always a chance

107. 3J he'll come back for it. /
A/B

108. 4D FLO: I'll tell him you called. /
L/E

Pan L. with him as
he goes and hold Flo
as she comes into fr.
Letting Callan out
L.fr.

CALLAN: I'd rather you didn't, Miss
Mayhew. You might have to tell him
why and I think that's better coming
from me. Bound to be a shock.

FLO: Of course.

CALLAN: If you could find out where
I can reach him. You know, discreetly.

FLO: Leave your number and I'll call

109. 3J you. /
L/A MCU Callan

Stop Tape next

CALLAN: I'm out most of the day.

It might be better if I called you.

STOP TAPE:

SC. 18. EXT. MEWS. FILM. DAY:

T'C

16 mm d/h colour

S.O.F.

CALLAN: Thanks for your help,

Miss Mayhew - I'll be in touch.

FLO: Not at all, I - You could
be lucky, Mr. Grimshaw.

CALLAN: How's that?

FLO: The owner of that car might be FX.
able to help you. Lonely said he Jet up &
knew him. over.
(DUB)

CALLAN: Thank you Miss Mayhew.

This bus - it's from the Section's
pool?

STAFFORD: Yes. Why?

CALLAN: Who was using it last week?

STAFFORD: Dunno....All sorts of people.
I think Cross had it last.

FLO WATCHES FROM WINDOW.

STOP TAPE:

SC. 19. INT. HUNTER'S OFFICE. DAY:

110.	1G		BOOMS
	MCU intercom. Pan		C.3/D.3
	up to profile		
	Hunter.	<u>LIZ:</u> (VO) Callan is here, sir.	
	Let Hunter out L.		
	and pull focus to		
	door. See Callan	<u>HUNTER:</u> Send him in.	
	enter		

111.	2K (as he turns head)	
	L/A W.S. Hunter L./	
	Bishop R./Callan C.	<u>CALLAN:</u> 'Evening, sir.
	Pan up and hold 3/S.	
	as Callan walks fwd.	

BISHOP: Good evening, Callan.
Right on time. Punctuality and
curiosity often go together.

CALLAN: Well, I have been wondering
what's what for the past few days.

112.	4E	<u>You didn't give much away. /</u>
	MCU Hunter	

113. 3K HUNTER: We have a job for you.
L/A MCU Callan

CALLAN: I guessed that much.

But before you tell me what you have
in mind, maybe I'd better tell you
what I have in mind -

114. 4E
A/B

HUNTER: Bishop's already done so.

You want to be reassigned - away from
field work.

115. 3K
A/B

CALLAN: Yes sir. Cipher, Analysis -
liaison....Anything. I'm not fussy.

116. 4E
A/B

HUNTER: Anything?

117. 3K
A/B

CALLAN: So long as it's non-operational.

118. 4E
A/B

HUNTER: Very well.

119. 3K
A/B

/CLEAR 4 FAST/

CALLAN: It was that easy.

HUNTER: Sit down. Callan -

120. 1C CALLAN: Where, sir?
WS office. Chair fg.R.
Hunter R/Bishop C bg./
Callan R.bg.

HUNTER: Try that one for size.

CALLAN: That.....is your chair, sir.

121. 3K HUNTER: It goes with the job. /
CU Callan

122. 2K CALLAN: Oh no. (LAUGHING) /
CU Bishop

BISHOP: It isn't a joke, Callan.

123. 3K It's a serious offer. /
A/B

124. 1G CALLAN: That's what makes it a joke. /
A/B Tighten to lose Do you know what this bit of furniture
chair as Callan walks means to me? I'll tell you....Orders
to fg. and hold a L/A that turned my stomach....lying, cheating,
MS - desk fgd. double dealing and dying....This bloody
desk has dominated my life! /

125. 4F
MCU Hunter

HUNTER: Life can look different from
the other side. /

126. 2K
L/A MS Callan. Pan him
L. and zoom back to
L/A 3-shot. Hunter L./
Callan C./Bishop R.

CALLAN: No!

BISHOP: Why not?

CALLAN: Weren't you listening?

I just tole you....!

BISHOP: That quite gratuitous
and over-emotional outburst told
us nothing. Still, it's better out
than in.

CALLAN: I just don't want the job.

127. 3K Isn't that enough? /

MS Hunter. Pan up as
he rises and R. into
2-shot with Callan R.
Let Hunter X fr. and
out R.

HUNTER: Have you considered the - cum -

128. 1G (as Hunter leaves fr.) fringe benefits that go with it. /

W.S. Hunter L./
Callan R.

Status, seniority....safety.

/3 to L/

Let Hunter come fg.
Xing frame. Hold o/s
2-shot as Hunter turns.
Hunter R./Callan L.

CALLAN: I can think of a couple of
Hunters who didn't find it too safe.

129. 3L HUNTER: True,/but you will observe
MCU Hunter that this one is walking out on his
own two feet.

CALLAN: To where, sir?

130. 1G HUNTER: Better things. / The chair's
A/B vacant, Callan.
Pan L. as Callan
walks fwd. Hold
in MS.

CALLAN: Why me?

HUNTER: For any number of reasons.

You're the most experienced operative

131. 3L in the Section. /Would that do? And
MC o/s 2-shot. Callan
L./Hunter R. we are reluctant to put you back into
the field.

132. 1G CALLAN: We agree on something. /You

MCU Callan
133. 4F said reasons - plural. /

M H/A MS Bishop.
Pan up as he rises
and R King Callan
in fg. and Hold MC
2-shot Callan L./
Bishop R.

BISHOP: They vary from the trivial to
the serious. They think they've traded
weight for weight. If they discover
they haven't - well - it's a question of
prestige. We can't have them sniggering
into their samovars. /

134. 3L
CU Hunter

HUNTER: There's also a more fundamental
reason. It is imperative that I assume
control of the Scheduled Territories Dept.
immediately and at this moment we have no
time to find a successor. /

135. 1G
CU Callan

136. 4F

C 2-shot A/B
Hold 2-shot as Callan
X's U/S X frame.
Hold BishopL./Callan
R.

CALLAN: I'm prepared to go to
another department / -

BISHOP: But you're a specialist,
my dear chap. The other
departments are services by
specialists. No, no - it just
wouldn't do.

CALLAN: Then that leaves one
alternative.

BISHOP: Two actually. But what was
the one you had in mind?

137. 3L
CU Hunter

CALLAN: Hail and farewell. /

138. 1G
MS Callan. Pan him R.
into M 2-shot with
Hunter

HUNTER: No! /

CALLAN: Look, I'd be just like any
other ordinary tax evading citizen

139. 3L
CU Hunter

you might bump into in Oxford Street - /

- HUNTER: You'd be the only one in
a red file! / Work it out for your-
self, Callan. If you aren't Hunter,
who would be? / Think of his position
and how he would regard you. An ex-
operative on the loose and unattached,
knowing what the Section's for, how it
works, who's in it - /
140. 1G (as Hunter turns Head)
C 2-shot Hunter R./
Callan L. Let
Hunter leave fr. R.
141. 3L
CU Hunter
- CALLAN: Blimey, I'm not going to defect
- I've just got back! /
142. 1G
MCU Callan. Pan him R.
into C o/s 2-shot
with Hunter R.
- HUNTER: That's not the only danger.
We couldn't risk you turning freelance. /
143. 3L
CU Hunter
- CALLAN: You think that's likely?
144. 1G
C 2-shot A/B
- HUNTER: It only has to be possible. /
Come on, Callan - we're proposing
the only solution that's acceptable
to all of us. Take the job. /
145. 3L
A/B
146. 4F
CU Callan
147. 1G (reaction)
CU Bishop
148. 4F (reaction)
CU Callan
149. 3L (reaction)
CU Hunter
140. 4F
A/B
141. 3L
H/A MS chair. See it
spin ZOOM in to seat.
FADE TO BLACK
- CALLAN: I suppose it's better than
an unmarked grave in a pine forest. /

STOP TAPES:

SC. 20. INT. HUNTER'S OUTER OFFICE. NIGHT.

142. F/U 2L F/POLE

L/A MCU Liz's hands.

Pan with them to
intercom

LIZ: Sir?

HUNTER: (VO) You can go home now

Liz.

LIZ: Goodnight Sir.

SC. 21. INT. HUNTER'S OFFICE. NIGHT.

143. 3L BOOM C.3

L/A M o/s 2-shot

Callan L./Hunter R.

HUNTER: Goodnight. So.

CALLAN: As it happens, I did know how

144. 1G the intercom worked. / I also think I

H/A M o/s 2-shot

Callan L./Hunter R.

can come to terms with the paper clip

145. 3L dispenser and the stapler-gun / oh, and

A/B

See Hunter produce
phone from drawer

I've used a phone before.

HUNTER: You haven't used this one.

Nor, for that matter, have I.

CALLAN: What is it?

HUNTER: A direct line. It only accepts incoming calls.

CALLAN: From where?

HUNTER: You'll find out if it ever rings. In the event that it does, obey to the letter any instructions you receive. /

146. 1G
A/B

CALLAN: Anything else?

HUNTER: Certain files in the archives are lead-sealed. You have no authority to open them.

147. 3L
MS Hunter. Pan up
as he rises

CALLAN: What's inside? /

HUNTER: I've no idea. But - these apart - all other facilities are for use and without question. Oh....except this one. You can supply your own. This one is personal property and I've grown fond of it.

148. 1C CALLAN: I'll try not to feel deprived./
H/A MS Callan L./
Hunter' body R. I'm being chunked in at the deep end.

149. 3L HUNTER: You may need assistance. /
L/A MCU Hunter
 Should you wish to consult me on some
 urgent matter, Liz knows where I can be

150. 1C reached. /
H/A MCU Callan

CALLAN: There is one thing you can
tell me right now. The others in the
Section. How will they feel about my

151. 3L appointment? /
A/B

HUNTER: I would expect certain....

152. 1C resentments. Does that bother you? /
A/B

153. 3L CALLAN: I can cope. /
A/B

154. 1F (as he moves) HUNTER: Let's hope so. / Well, I think
L/A MS Hunter. Pan
him L.U/S and find that's everything. I leave without a
Callan. fg. L. particle of regret. Goodnight - Hunter.
Hold L/A 2-shot until
Hunter exits

CALLAN: Goodnight.....

Pan up with Callan and
R. round deck easing to
H.W.S. as he sits

155. 3L
CU Callan

STOP TAP:

SC. 22. INT. HUNTER'S OFFICE. DAY:

156. 1G

BOOM C.3

L/A CU calendar as
hand changes date.
Pull out to see Liz
Hold as she moves
Flowers L.fr. Looks
and then exits U/S

THE DATE ON THE DESK CALENDAR HAS
CHANGED. LIZ GOES THROUGH TO:

SC. 23. INT. HUNTER'S OUTER OFFICE. DAY:

157. 2L (as she opens door)

F/POLE

L/A M.W.S. door.
typewriter and hand
bottom frame lg. Hold
static fr. as Liz walks
fwd. and tears out paper

CROSS: Putting up the Under New
Management Notice?

158. 3M

MS Cross L./Liz's body R.
Pan up and R. with
Cross and hold 2/S.
with Liz R. Tighten
shot as Cross comes
in to her. Hold Liz
in CU R.fr. Cross
exits L.

LIZ: Sorry your name isn't on it?

CROSS: When does he deign to review
the troops?

LIZ: He'll be in later today.

CROSS: Does he know about Lonely?

LIZ: I don't think so.

CROSS: My, my - he will be
surprised.

STOP TAPE:

SC. 24. EXT. MEWS. FILM. DAY:

T/C

16 mm D/H colour

S.O.F.

FX.
Light
town
atmos.
(DUB)

A COUPLE OF MILK BOTTLES STAND ON THE
DOOR STEP. THE DOOR OPENS AND FLO
COMES OUT TO PICK THEM UP. THEN, A
MOVEMENT ATTRACTING HER ATTENTION, SHE
LOOKS OFF TO WHERE:
THE TRAMP IS FORAGING IN AN ADJACENT DUST-
BIN. HE LOOKS BACK AT HER WITHOUT
EXPRESSION.

FLO SMILES.

FLO: Come inside and I'll find you
something to eat.

STOP TAPE:

SC. 25. INT. HUNTER'S OFFICE. DAY:

159. 3L
MCU Callan-
Pull back slowly
to inc. flowers
R.fr.
- CALLAN: Liz.
- LIZ: (VO) Sir?
- CALLAN: Bring your pad and pencil
through Sir's got a shopping list. /
Chintz curtains next?
- LIZ: I thought you might like
them, sir. /
161. 3L
MS Callan
- CALLAN: I do. Make it a standing
order. Oh - and it's David in private. /
162. 1G
A/B
- LIZ: I'd feel more comfortable with Sir.
Sir.
- CALLAN: Alright.
- LIZ: There's one other file....A red one.
I think you should look at it now, sir.
- BOOM C,3
FX.
Distant
typing
(DUB)

CALLAN: I didn't know there

163. 3L (when he has opened was one outstanding. How long has
 it)

CU Callan it been active?

164. IG

CU 112

LIZ: Just over a week. Cross

165. 4F was assigned to it. /
CU photo in file.

CU photo in file.

STOP TAPE:

SC. 26. INT. HUNTER'S OFFICE. LATER. DAY:

166. IG

L/A CU Cross. Zoom
back with him as
he wlk's fwd.

CROSS: I've no idea where he is.

We have mislaid him.

CALLAN: Mislaid him where? Some mudflats in Essex or down a disused mine shaft? / Where do we dump them

167. 4E

MS Callan R./Cross's
body L.

these days? Or was there another quiet funeral with a phoney death certificate? /

168. 1G

MS Cross. Pan down as
he sits & up as he
rises

CROSS: That method has proved unsatisfactory - they sometimes come back.

CALLAN: I didn't tell you - sit
down. Where is he?

169. 4E CROSS: Now, look Callan - /
M H/A MS Callan

170. 1G CALLAN: Sir! / Call me sir!
L/S MS Cross

CROSS: That would really stick
in my throat. /
171. 4E
A/B
Zoom slowly to CU

CALLAN: Then you'd better learn to
swallow hard because I'm dishing out
the jobs now. Don't mess me about,
Cross. I've learned which knife to
use and which way to turn it. /

172. 1G
L/A CU Cross. Zoom back
as he walks U/S and
hold M.W.S. then let him
walk to fg. again

CROSS: There's no point in having
authority if you don't abuse it.
Lonely went into a red file sir -
but I wasn't ordered to kill him
sir. Look at the bloody file and if
you don't believe me.

173. 4E CALLAN: Cross come back. / I've
MCU Callan. obeyed orders that were never put
Pan up as he rises. in writing. You tried to knock him

FX.
Distant
typing
(DUB)

174. 1G off and that's a fact! /
CU Cross

CROSS: I wouldn't have tried - I would
have succeeded. /

175. 4E
CU Callan

CALLAN: Except that he wasn't in
the van when the bomb went off!

176. 2L
L/A MS door.
Typewriter fg.
See Cross enter
and hold at door.

SC. 27. INT. HUNTER'S OUTER OFFICE. DAY:

CROSS: Sir seems to have a problem.

177. 1G
CU intercom

SC. 28. INT. HUNTER'S OFFICE. DAY:

CALLAN: Liz.

LIZ: (VO) Yes sir.

CALLAN: Where can I reach Hunter?

178. 4E
CU Callan

LIZ: (VO) You are Hunter, sir. /

CALLAN: Don't mess me about Liz.

179. 3M
MS Liz

You know who I mean!! /

F/POLE

SC. 29. HUNTER'S OUTER OFFICE. DAY:

180. 2L (as she dials)
CU phone dial.
Pan up and pull
focus to Cross

LIZ: I'll get him for you, sir.

STOP TAPE:

CAM. 4 TO L/A DOLLY

SC. 30. INT. HOTEL SUITE. LOUNGE. NIGHT.

181. 2G
H/A CU Hunter. Zoom
back slowly to inc.
bottles and Callan's
hands fg. L.

BOOM A.3

HUNTER: Of course I put him in a
red file. The decision was logical -
He was crowding us, Callan, You must
know that, you've read the reports.
He simply wouldn't accept that you
were dead. He went around asking
questions. Heaven knows what he's
found out. /

182. 3M
MCU Callan

183. 2G
H/A MCU Hunter

CALLAN: You didn't mention this when
I took the job....I want Lonely out
of that red file. /

184. 3M
MS Callan. Hold as he
goes to bedroom

HUNTER: Then give the order.
The decision is entirely yours since
you are, after all, in charge of the
Section. /

185. 1D (as he goes thro')
L.S. Hunter thro' door
Let Callan pass thro'
frame and out R.

CALLAN: Right then. That's it. /

HUNTER: And no doubt you will be
able to defend your decision with
reasoned and cogent argument.

CALLAN: I don't remember you using BOOM C.4
too much of that. Just do it was
your line.

186. 2G (as Callan reappears
in l's shot)
MS Callan coming thro'
door. Pan him R into
H/A o/s shot with
Hunter R. Pan up as
Hunter rises and then
crab R. Hold 2/S. as
Hunter goes to door
When he exits pan
Callan R. to phone.
Pan down to it and
zoom in to CU

HUNTER: To my subordinates, yes. BOOM A.3
Explanations, like sparks, fly upwards./
We are responsible to someone and if
you make a decision, you must be
prepared to justify it - with something
more than emotion.

CALLAN: And if I can't?

HUNTER: Hmm - it would probably
give rise to some second thoughts
about the suitability of your
appointment. I know what decision
your successor would make.

CALLAN: Yes....

HUNTER: But, it's up to you.....
Goodnight, Hunter.

STOP TAPE:

SC. 31. INT. NEWS FLAT. NIGHT.

187. 4G

BOOM A.5

CU phone. Pan up
CU Flo L./Lamp R.

FLO: 9372. Oh, good evening, Mr.
Grimshaw....Yes, as a matter of fact,
he did. I do - but I'm not at all
sure that I should tell you.

188. 2G

MCU Callan profile.
Hold as he sits.

SC. 32. INT. HOTELSUIITE. LOUNGE. NIGHT

Stop Tape next

SC. 32. INT. HOTEL SUITE. LOUNGE. NIGHT.

CALLAN: I've got nothing to do with the police. Yes - well - it's understandable, I suppose....You see, he's been inside and when strangers come round asking questions, he jumps to conclusions...I wish you would - for the sake of the nippers. Yes - yes - I've got that. Thanks a lot, Miss Mayhew.

Pan up as he rises
and take to door
Then let him come
fg. and then pan
him L. into bed-
room and hold
M.W.S. as he goes
to window

BOOM C.4

SC. 33. INT. HOTEL SUITE. BEDROOM. NIGHT.

CALLAN GOES TO THE WINDOW, PULLS THE CURTAINS
OPEN AND LOOKS AT THE FIRE ESCAPE.

STOP TAPE:

SC. 34. INT. DOSS HOUSE. NIGHT.

189.	4H	WS see doors.open & Callan enter.	BOOM B.4 FX. Distant echoing
190.	3P	L/A M.W.S. extras. Callan's body top fr. Grab L. with Callan. Let him come fg. thro' gap and then pan L. to see Lonely L. Hold Callan's body R. (Pos. 3Q)	voices & door bangs. (DUB)

-55-

191. 2M LONELY: Mr. Callan!
 L/A MS Callan. Pan
 L. with him and
 down as he sits
- CALLAN: All right - don't pass out
 again. Where have you been for the
 past week?
192. 3Q
 MCU Lonely
193. 4J LONELY: Where have I -where have you been?
 M 2-shot Lonely L./
 Callan R.
- CALLAN: All right, all right. Don't
 choke on your rock salmon. I'm here
 now -
194. 3Q LONELY: Yeah, but you were there then./
 MCU Lonely
- Just standing looking down at your own
 bleeding grave. What's the idea -
195. 2M
 MCU Callan
196. 3Q CALLAN: The hearse left without me.
 A/B
197. 4J Now shut up, 'cos we'd better have a
 A/B
 talk, mate. You're in trouble. You
 Hold shot as Callan
 moves to Lonely's
 head
 are in big trouble.
- LONELY: Well, I know that, don't I?
 It's the last time I do a favour for
 anybody. I got the Law after me.
- CALLAN: The Law...

LOVELY: Well, there was this
explosion, you see. Down the junkyard -

CALLAN: I know about that. What's
the Law got to do with it?

LOVELY: Well, they found out, didn't
they?

198. 3Q (after action with CALLAN: Stop eating those flaming
 chips) chips and tell me what happened!
MC o/s 2-shot Lonely L./
Callan R.

LOVELY: This mate of mine - you
wouldn't know him, Mr. Callan. He
asked me to look after a parcel for
him. I didn't know what was in it,
did I?

CALLAN: Did you?

199. 4J LOVELY: Well, I might have had an
 CU Callan idea. /

200. 3Q CALLAN: Jelly. /
 A/B

201. 4J LONELY: As it turned out, Mr.
A/B Callan. As it turned out. /
202. 30 CALLAN: You were driving around
A/B the streets with a load of gelignite - /
203. 4J LONELY: I didn't know it was off,
C 2-shot Lonely L./ Mr. Callan. I could've been killed.
Callan R. Last time I do a favour for a mate - /
- CALLAN: A favour. You were planning
a job, weren't you?
- LONELY: He might've mentioned
something of the sort...
204. 30 CALLAN: Blimey O'Reilly - I've^{only} got
C o/s 2-shot Callan R/ to turn my back for five minutes and
Lonely L, you're at it! /
205. 2M LONELY: Five....Eight months, Mr.
L/A C 2-shot Lonely L, Callan - not five minutes. / Never a
Callan R. thought for anybody - you just shove
off somewhere and put it around that you've
snuffed it. Then you barge in here as

- LONELY: (CONTD.) bold as
206. 3Q brass and tear me off a strip. / Oh
A/B yes, you might say there's worse
things happen at sea but then I'd
207. 4J say people who live in glass houses. /
CU Callan
CALLAN: What the hell are you talking
208. 2M about? /
A/B
LONELY: I've been thinking about
the jobs we've done together. Get
this set of papers, Lonely. Or Lonely,
209. 3Q be a pal and screw that safe, Lonely. /
C c/s 2-shot Callan R./
Lonely L. Zoom slowly to
CU Lonely
Never mind the valuables - I just want
the roll of film. And there was that
geyser you sprung from the nick.
I can put two and two together. I can
guess where you've been for the past
210. 4J (reaction) eight months. /
CU Callan
211. 3Q
CU Lonely
Oh yes - to Russia. /
212. 4J
A/B
213. 3Q CALLAN: Why did you say that? /
A/B

214. 4J LONELY: Because I'm no mug Mr.
A/B Callan I know how many beans
make nine. /
215. 3Q CALLAN: Tell me, how many beans make
A/B nine? /
216. 4J LONELY: I think I think
BCU Callan you're a spy. /
217. 3Q CALLAN: What's that? /
BCU Lonely
218. 2M LONELY: You hear me. I think you're
BCU Callan a bleedin' Communist spy! /
219. 3Q
A/B
220. 4J
C 2-shot Lonely L./Callan
R. As Callan grabs
Lonely zoom to CU
Callan

T'C SLIDE SCANNER
Slide: End of Part Two

MUSIC
(DUB)

CAM. 4 TO PEDESTAL

F/U T'C SLIDE:

Slide: Part Three

MUSIC

(DUE)

SC. 35. INT. HUNTER'S OFFICE. DAY:

221. MLX 2N

MWS Slide

BOOM C.3

222. 4F

L/A group shot. Callan L.
Pan L with Callan to o/s
2-shot with Cross R. then
pull back and pan L. with
Callan to chair behind
desk. Pan down as he
sits.

CALLAN: I want him found. And soon. /

The operation hasn't been handled
too cleanly so far I'm increasing the
effort and reorganising the search.

CROSS: We're very appreciative - sir.

CALLAN: If you hadn't bungled the
job in the first place, he wouldn't
have been scared off. Now - we know
that he hasn't been back to his digs
and he hasn't been back to his job so
we can assume that he's short of money. /

223. 1G

o/s Group. Callan R/
Cross L.

And that cuts down the places he can go.
I've prepared a list of possibilities -
Sally Army hostels, doss houses, soup

224. 3L

M H/A MS Callan

kitchens - and I want them all checked out /

225. 4K

MCU hands and bottles.
Zoom back with Lonely
and pan up as he comes fg.
cont'd

thoroughly. /

Stop Tape next

BOOM A.2
B.5

Pan him L. to
window and then
down to switch
as he looks at it.

SC. 36. INT. HOTEL SUITE. LOUNGE. DAY:

LONELY IS INVESTIGATING THE COCKTAIL

CABINET. HE GOES TO INVESTIGATE SWITCH

STOP TAPE:

SC. 37. INT. HUNTER'S OFFICE. DAY:

226. 2P

MS Callan R. Hold action L.fr.

SLUNG MIC

227. 1G (as he looks to door)

L/A MMS office door fg.

CALLAN: Liz.

Let Callan come to

desk R and see Liz

enter door L. Hold

2-shot as she comes

D/S.

BOOM C.3

LIZ: Sir?

CALLAN: Where have all the flowers
gone?

228. 3L

MCU Callan

Pan down as he

sits

LIZ: They withered, sir.

CALLAN: Right. I want a rush job done.

Get on to Documentation and fix up a

passport. Birth Certificate, driver's

licence...The usual papers.

229. 1G

L/A MCU Liz

LIZ: And the details, sir?

230. 3L MCU Callan CALLAN: Authentic background. /
 Something that'll stand up in
 Somerset House. Adult male....on or
 about forty. Born in or around the
 East End....A merchant seaman - and
 231. 1G I'll want special papers for that. /
A/B

LIZ: What about the passport
photograph? /
 232. 4F MS Callan. Pan up as he
risas. to L. into 11 2/3.
with Liz R.
 233. 3L CALLAN: Yes. / They can print one up from
L/A M.W.S. slide on that.
screen. Projector 1g.
 234. 4F /
A/B

Crab R. with Liz as
 she exits. Hold Callan
 MCU L.

LIZ: I'm sorry, David.

CALLAN: It isn't Send a Friend to
Heaven Week. Go on get on with it.

STOP TAPE:

SC. 38. INT. DOSS HOUSE. NIGHT.

235.	<u>3R</u>	<u>CU photo in hand</u>	<u>F/POLE</u>
			<u>FX.</u>
			<u>Echo</u>
			<u>voices</u>
236.	<u>4H</u>	<u>CU Meth. drinker.</u>	<u>+ doors</u>
		<u>Pan up and R to</u>	<u>A/E</u>
		<u>L/A CU Cross</u>	

STOP TAPE:

SC.39. INT. HOTEL SUITE. LOUNGE. NIGHT.

237. 2H CU Lonely BOOMS:
A.3/D.1
LONELY: Emigrate, Mr. Callan? Why
238. 3F would I want to do that? /
L/A 2-shot Callan L./
Liz R.
CALLAN: Because the finger's on you.
You're a bad insurance risk. I keep
239. 2H telling you - you're on borrowed time. /
A/D
LONELY: You mean - somebody wants to
240. 4L kill me? /
CU Callan
CALLAN: God, I managed to get it through
241. 3F without a cold chisel. / There's a great
A/D future for you in Canada, mate and none
Pan up and R with Callan at all here.
to L/A 2-shot with
Lonely R.
Hold action and then
let Callan out L.
LONELY: But all my friends are
in England.
CALLAN: And so are all your enemies.

242. 4C LONELY: What's this for, Mr. Callan? /
MS Callan.
Pan down as he sits

CALLAN: You. Six month's back pay.
You get to spend it when you reach
Canada.

LONELY: I told you, I'm not going
to bleeding Canada -

243. 2G CALLAN: Look at the passport..... /
MS Lonely
that's you, mate. From now on you're
John William Cox, born Hackney, 14th
February, nineteen twenty eight.
This is your seaman's card -

244. 4L LONELY: What! /
MS Callan

CALLAN: You're signed on as a
steward on the Cape Hirta. Sails
Wednesday, Tilbury - /

245. 2G
MCU Lonely

246. 4L LONELY: I don't want to be a steward! /
MCU Callan

247. 2G CALLAN: I didn't have time
A/B to fix you up as an air hostess. /

248. 4L LONELY: But Mr. Callan - /
A/B

249. 3F (after the door bell) CALLAN: Shut up and listen!
W.S. room. Callan and Liz Now, you jump ship at Halifax and - /
L. / Lonely R.

Hold action as they rise,
Let Liz and Lonely out
L. Hold Callan. Pan him
to bedroom and then R.
Tighten as he goes to
door. Hold M 2-shot as
he opens door/Cross R.
Pan R. with Cross and
hold in M.S.

CROSS: Can I come in or do I need SLUNG MIC.
an appointment, sir?

CALLAN: It's a bit late. Something
important?

CROSS: I think so.

CALLAN: What?

CROSS: I felt I ought to apologise
for my behaviour towards you.

250. 4L Conduct unbecoming and all that. /
MW o/s 2-shot Cross R. / B.1/A.3
Callan L. Pan L. with
Callan. Lose Cross

CALLAN: It could've kept till
morning.

CROSS: The morning's a bad time for
accepting apologies. And I thought
I'd like to get it off my chest.

CALLAN: What brought about the change
of heart? /

251. 2Q
MS Cross

CROSS: Oh...I've just had time to
think about what a damned fool I made
of myself. I'm sorry I said the things
I did. /

252. 4L
MS Callan

CALLAN: Happens to all of us. No
hard feelings. /

253. 2R
A/B

254. 3F
MS Callan. Pan him
R. into 2-shot
with Cross L. Pan
Cross L. to mirror
fg. Callan's reflect.
L.

CROSS: And no heavy lean? /

CALLAN: So that's what's bothering
you....? Well, we both lost our
tempers. Let it go at that.

CROSS: They've done you very well,
sir. Must be nice having a Mayfair
address.

CALLAN: Not much cop when you can't
boast about it.

CROSS: No....Well, shall we patch
up the quarrel with a drink?

255. 2R
MS Callan. Hold as he
walks fwd.

CALLAN: I'd like to but I've got a lot
of paperwork to get through. Some
other time, eh?

256. 4B
MCU Cross

CROSS: I'll look forward to it.
You know, I've got to hand it to you,
sir. I really didn't think you had it
in you. If you don't mind me saying so.

257. 2R
MCU Callan

CALLAN: I might, if I could figure out
what you are saying.

258. 4B
A/B

CROSS: Oh, nothing uncomplimentary.
I'd always rated you as a good man in the
field but I never thought you'd shape
up when it came to making a hard
executive decision.

259. 2R
A/B

CALLAN: I've made plenty of hard
decisions.

260. 3F
MS Cross. Pan him into
MC 2-shot Callan R.

CROSS: Yes, but it was always acting under orders, wasn't it? I mean, that transfers the responsibility. Your performance today was very impressive. I've been thinking about it.

261. 4B CALLAN: Thinking about what? /
C o/s 2-shot Cross L./
Callan R.

CROSS: The way you buckled down and set the dogs on Lonely. Very impressive. /

262. 20
C o/s 2-shot Cross L./
Callan R.

CALLAN: It's always nice to have the respect of your subordinates.

263. 4B CROSS: Oh, you have that. Well, as far as I'm concerned. / Coldly, calmly, efficiently setting up a friend for the
A/B chop. /

264. 20 / I'm not saying you didn't feel
A/B anything. /

265. 4B / I'm just saying that you
A/B didn't show it. /

266. 20
A/B

267. 4B CALLAN: It had to be done. /
A/B

CROSS: And if you didn't do it - somebody else would have. /

268. 20
A/B

269. 4B CALLAN: The question didn't arise.
A/B

270. 2Q CROSS: No....And, under your expert
A/B guidance, I found him. / You'd
271. 3F (after buzzer) better let him in.
MC 2-shot Callan R./

Cross L. Let Cross
out R. Zoom with
Callan to door. See
Hunter appear R. as
Callan opens door

CALLAN: Who is it?

CROSS: You'll know him.

HUNTER: Well, Callan - your message
sounded urgent.

SLUNG MIC.

CALLAN: I didn't send you a message.

HUNTER: Cross phoned me a short time
ago -

272. 2Q CROSS: I merely anticipated orders, B.1/A.3
MCU profile Cross sir. / Since you initiated the red file
on Lonely, I assumed that Callan would
want you to be present when it was

273. 4L closed. /
o/s 3-shot Cross R./
Hunter C/Callan L.
Let Hunter X frame
to R. Hold 3/S.

HUNTER: Then you assumed wrongly.
The matter has ceased to be my
responsibility.

On Cam. 4, shot 273

- 71 -

BOOMS:
B.1/A.3

CROSS: But I know where Lonely
is, sir.

274. 20 HUNTER: Where?
MCU Cross
/4 to C/

CROSS: He's here.

275. 1D
CU Lonely

BOOM C.2

SC. 40 INT. HOTEL SUITE. BEDROOM. NIGHT.

LONELY: Gawd, he's tumbled!

CALLAN: (VO) And just how would he

276. 20 get here?
MCU Cross

BOOM
A.3/B.1

SC. 41. INT. HOTEL SUITE. LOUNGE. NIGHT.

CROSS: It's quite simple sir. You
brought him. I found the taxi driver
who dropped both of you not two
streets away.

277. 4C
o/s 3-shot Cross R./
Callan L./Hunter C.

Cam. 2 next, shot 278

- 71 -

On Cam. 4, shot 277

- 72 -

BOOMS:
A./B.1

CALLAN: Sorry you've been troubled.
I'll handle this matter in the morning.
It seems that discipline in this
section needs tightening.

HUNTER: I've often remarked on it
myself. /

278. 2Q
MCU Cross

CROSS: If Lonely isn't here then you
won't mind me taking a look around the
place, will you? /

279. 1D
MCU Lonely. Zoom back
MLS Lonely/Liz's legs
R.

SC. 42 INT. HOTEL SUITE. BEDROOM. NIGHT.

CALLAN: (VO) Get out!

CROSS: (VO) Mind if I take a look in
the bedroom first?

Cam. 4 next, shot 280

CALLAN: (VO) Too bloody true I mind!

280. 4C LONELY: Miss.... /
CU Callan

BOOM C.2

SC. 43 INT. HOTEL SUITE. LOUNGE. NIGHT.

281. 2Q CALLAN: Just you try it, mate. /
CU Cross

BOOMS:
A.3/E.1

282. 3F
CU Hunter

HUNTER: As I said....I'm no longer
involved in this matter. If Hunter
chooses to ignore the simplest means
of refuting your allegations, /then
doubtless he has his own reasons...

283. 4C
MS Callan R./Door L.
See Liz enter

284. 2Q (reaction) LIZ: He has his own reasons... /
A/B

285. 3F
A/B

286. 4C
A/B

287. 3F
A/B HUNTER: I'm at a loss for words.

CROSS: I'm not. I traced Lonely to a doss
house in Paddington, he left with a man
answering Callan's description. They took
a taxi from a local rank and it dropped
them in this area - he's a liar, sir. /

288. 3F
CU Hunter

289. 2Q HUNTER: Be quiet, Cross.
A/B

290. 4C CROSS: Lonely's in that bedroom.
CU Callan

CALLAN: A liar I may be, kinky
I am not.
291. 3F
MS Cross. Pan him L X
room and into bedroom
Hold MWS thro' door
See Callan enter R.fr.

SC. 44 INT. HOTEL SUITE. BEDROOM. NIGHT.

292. 1D BOOM C.2
MS Cross at curtains
Pan him R into 2/S. CALLAN: Out! Now!
with Callan L.
Grab L. as he exits.
CROSS: I can bloody smell him.

293. 2Q (as Cross leaves Callan)
MS door. See Cross
go thro' frame and
then see Callan and BOOM A.3
pan him R into 2/S.
with Hunter R.
SC. 45 INT. HOTEL SUITE. LOUNGE. NIGHT.

CALLAN: I could be making some
changes in my personnel.

HUNTER: That's up to you. I have
noticed lately that Cross has been a
little.....

294. 4L
CU Callan

CALLAN: You did mention

295. 3F fringe benefits Sir.

MCU Hunter. Pan L.
as he exits and
find Callan L. fr.
Pan Callan L. into
2/S. with Liz L.
then Let him go
into bedroom.
Hold Liz L. as
she follows.
Hold 2/S. by door

HUNTER: Goodnight.

SC. 46 INT. HOTEL SUITE. BEDROOM. NIGHT. BOOM C.2

CALLAN: He's scarpered.

LIZ: Where would he go?

296. 1H CALLAN: Back to the Doss House. / Oh

CU Callan

God, and so will Cross.

STOP TAPE:

CAM. 4 to L/A DOLLY

SC. 47 INT. DOSS HOUSE. NIGHT.

297. 4J

BOOM B.4

WS See Lonely come
down row to bed.
On Q zoom down line
to Tramp. Pan up
as he rises and
leaves frame L.

LONELY WANDERS ALONG THE ROW OF
CUBICLES: FINDS HIS FORMER RESTING
PLACE AND SLUMPS DOWN ON THE BED.

Stop Tape next

FROM AN ADJACENT BED, THE TRAMP
WATCHES HIM FOR A MOMENT BEFORE
RISING TO EXIT.

STOP TAPE:

SC. 48 EXT. STREET PHONE KIOSK. FILM.

NIGHT.

T'C

16 mm D/B colour

S.O.F.

CLOSE ON THE TRAMP, THROUGH THE GLASS
SO-THAT NOTHING CAN BE HEARD. HE
DIALS, INSERTS THE COINS AND SPEAKS,
RAPIDLY AND FLUENTLY.

STOP TAPE:

SC. 49 INT. DOSS HOUSE. NIGHT.

298. 4J

BOOM B.4

MCU Lonely bottom fr.
Figure approaching top
fr. See photo placed in
front of Lonely, as he
turns Pan up to CU Cross

LONELY FISHES IN HIS POCKET TO PRODUCE
A DOG END. HE SEARCHES FOR A MATCH.
AN EXPENSIVE LIGHTER CLICKS IN HIS
EAR. HE LOOKS UP TO SEE CROSS LOOKING
DOWN AT HIM. CROSS SHOWS LONELY PHOTO.
STARTS TO HAUL HIM UP.

STOP TAPE:

SC. 50 INT. HOTEL SUITE. LOUNGE. NIGHT.

299. 1J BOOM B.1

CU phone. Pan up to
profile Callan as he
picks it up.

CALLAN: Hello....Yes - this is Mr.

Grimshaw speaking. I see - where is he?

300. 4M

L/A L.S. Flo R./
Portrait L. Pan
her R. round room
and down as she
sits

BOOM A.5

2 & 3 UNDER 4'S CABLE

SC. 51 INT. NEWS FLAT. NIGHT.

FLO: At this moment he's upstairs
lying on my bed. Well, he looks as
though he'd been in a fight or something.
No, not badly injured but I don't want
to disturb him. He wouldn't let me
call a doctor - he just asked me to
contact you.

301. 1J
CU Callan

BOOM B.1

SC. 52 INT. HOTEL SUITE. LOUNGE. NIGHT.

CALLAN: Yes, yes - I appreciate that
he can't stay there all night. Look -
I'll attend to him. Yes, I'll be over to
pick him up. Oh - say half an hour.

302. 3S
MS Flo

SC. 53 INT. IRENS FLAT. NIGHT.

303. 4M (as key rattles)

o/s 2-shot Flo R./

Door L. See door

open and tramp

304. 2S

CU Flo

FLO: Where is he?

STOP TAPE:

SC. 54 INT. HOTEL SUITE. BEDROOM. NIGHT.

305. 1H

BOOM C.4

M o/s 2-shot Liz L/

Callan R. Pan Callan

L. to window

CALLAN: Leave it open till I get back -

and take the phone off the hook.

LIZ: Why?

CALLAN: An engaged signal won't beg

any questions.

306. 3N

BOOM B.1

MCU phone. See Liz

approach top fr.

On Q ped up to

CI Liz

SC. 55 INT. HOTEL SUITE. LOUNGE. NIGHT.

LIZ ENTERS THROUGH FROM THE BEDROOM

TOWARDS THE PHONE. AS HER HAND GOES

TO IT - IT RINGS. SHE HESITATES, IT

CONTINUES TO RING.

307. 2T

MCU Cross. Pan down and

L. to MS Lonely

SC. 56. INT. HUNTER'S OUTER OFFICE. NIGHT.

F/POLE

CROSS: He's taking his time answering ..

308. 3N
CU Liz. Hold as
she turns

BOOM B.1

SC. 57. INT. HOTEL SUITE: LOUNGE. NIGHT.

309. 1D
MLS Liz. Pan her
L. X bedroom to
window

BOOM C.4

SC. 58. INT. HOTEL SUITE: BEDROOM. NIGHT.

LIZ: David!

310. 3N
CU phone

STOP TAP:

SC. 59. INT. MEWS FLAT. NIGHT.

311. 3S
CU phone

BOOM A.2

312. 4M
L/A W.S. Tramp R.
Flo coming down
stairs L. Pan her
L. to phone holding
portrait L.

FLO: 9372. Flo Maybew

313. 3S
L/A CU Flo

speaking /

Yes, I understand. In about

314. 2S
MCU Tramp

ten minutes. /

315. 4M
MCU Flo

On Cam. 4, shot 315

- 80 -

BOOM A.2

FLO: That was Callan

He's been dealyed but he'll

be here. I'll take the suit-

cases out to the car.

316. 2S
MCU Tramp

STOP TAPE:

SCENE 60. EXT. MEWS. FILM. NIGHT.

T'C
16 mm D/H colour

S.O.F.

CALLAN: Get in. Wise girl.

FLO: I'm no use to my people
dead.

CALLAN: You're no use to them alive.
Not now.

Cam. 2 next, shot 317

- 80 -

FLO: We always...

CALLAN: ...get our agents back. I
know.

FLO: You should know, Mr. Callan.
How did...?

CALLAN: We'd picked up Lonely
before you called. Not long before.
But long enough.

FLO: Pity...

CALLAN: How many did you have
waiting for me?

FLO: Just one.

CALLAN: I'll try not to feel
insulted.

FLO: Just one - but a good one.

CALLAN: Don't they want him
back?

FLO: A good one but...not one of ours.

CALLAN: Nobody loves a freelance.
Where are the keys?

FLO: In my pocket.

CALLAN: How good is he?

FLO: Find out for yourself,
Mr. Callan.

CALLAN: I'm non-operational. Your
problem, Cross.

FLO: You're a difficult man to
get on your own.

CALLAN: I was on my way when I
remembered.

FLO: Remembered what?

CALLAN: I hadn't given you my
phone number.

FLO: I could have got it from
Lonely.

CALLAN: No, he'd have phoned me
himself.

FLO: Pity.

CALLAN: Pity for some.

STOP TAPE:

SC.61. INT. MEWS FLAT. NIGHT.

317. 2S

BOOM A.2

L/A MS Tramp
On Q CRASH
Zoom to CU

CROSS BURSTS IN ON TRAMP.

TRAMP: No!!

STOP TAPE:

SC.62. INT. CAR. FILM. NIGHT.

T'C

S.O.F.

16 mm D/H colour

ON CALLAN AND FLO AS TWO DISTANT
SHOTS ARE HEARD. NEITHER REACTS.

FX.
2 Gun
shots
(DUB)

TAPE STOP:

SC. 63. INT. MEWS FLAT. NIGHT.

318. 4N

BOOM A.2

L/A Tramp R. Canvas
L. Let him fall
out of frame L.

Cam. 3 next. shot 319

319. 3J

L/A 2-shot Cross
and Stafford. Hold
as they walk fwd.

CLOSE ON THE TRAMP WHO LIES
SPRAWLED AND DEAD, THE GUN BEYOND
HIS FINGERTIPS. CROSS AND STAFFORD
LOOK DOWN AT THE BODY. CROSS GOES TO
THE PHONE AND DIALS.

STOP TAPE: CUT AWAY SHOT 320. 3J CU TRAMP + CANVAS + BLOOD

SC.64. INT. CAR. FILM. NIGHT.

T'C

16 mm D/H colour

FLO: Do you think I might have a
cigarette, Mr. Callan?

CALLAN: No.

CROSS: Stafford's arranging
disposal.

CALLAN: Right, you can drop me
off before you take this one on.

CROSS: I really think you should
come with us. Lonely's been asking
for you.

Captions next

CALLAN: Yes.....Lonely....

CROSS: Your problem, Sir.

TAPE STOP:

CAPTIONS:

1. CALLAN
Edward Woodward
2. LONELY
Russell Hunter
3. CROSS
Patrick Mower
4. HUNTER
William Squire
5. Flo Mayhew
SARAH LAWSON
Bishop
Geoffrey Chater
6. LIZ - HUNTER'S SECRETARY
Lisa Langdon
TROWBRIDGE
Glynn Edwards
7. STAFFORD
Paul Williamson
TRAMP
Alan Downer
8. ~~Series created by James Mitchell~~
9. Story Editor
GEORGE MARKSTEIN
10. Designed by
STAN WOODWARD
11. Produced by
REGINALD COLLIN
12. Directed by
MIKE VARDY

THAMES COLOUR PRODUCTION

Part 3 -99 T.1. 1.02" (slow)
T.2. 1.02" (slow)
T.3. 42" fast
MUSIC For cutting only not to be recorded
day 36

Callan created by
JAMES MITCHELL

FADE SOUND AND VISION